

# Galliard To The Flatt Pavin

This piece first appeared in Jane Pickering's lute book. Containing the same thematic material as the "Flatt Pavin," this galliard may be programmed effectively with it. This type of pairing was more common on the Continent than in England, but there are nevertheless many examples in the English lute school. Suggested tempo is ♩ = 96.

John Johnson

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with several measures, including triplets and notes with fingering numbers 1, 2, 3, and 4. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation continues the piece. The upper staff features a more complex melodic line with a prominent triplet of eighth notes in the first measure and various other rhythmic patterns. The lower staff continues the accompaniment, showing more intricate chordal textures and some sixteenth-note passages.

The third system of musical notation concludes the piece. The upper staff shows the final melodic phrases, including a triplet of eighth notes. The lower staff features a dense accompaniment with many sixteenth-note runs and chords, ending with a final cadence.

System 1 of a musical score in G major and 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand plays a complex bass line with many accidentals and fingerings. The system contains four measures.

System 2 of the musical score. The right hand continues the melodic development with slurs and accents. The left hand features a highly technical bass line with numerous slurs, ties, and fingerings. The system contains four measures.

System 3 of the musical score. The right hand has a melodic line with slurs and accents. The left hand continues with a complex bass line, including slurs, ties, and fingerings. The system contains four measures.

System 4 of the musical score. The right hand features a melodic line with slurs and accents. The left hand has a complex bass line with many slurs, ties, and fingerings. The system contains four measures.



# Grave

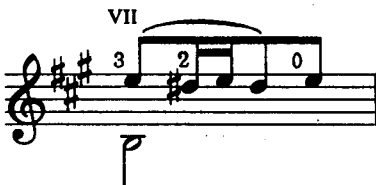
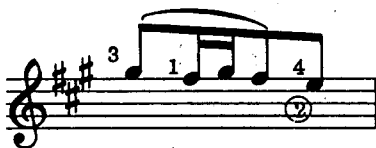
Austrian-born Wolff Jacob Lauffensteiner was a lutenist in the household of Prince Ferdinand of Bavaria. His duties included such unrelated tasks as the purchase of his employer's wardrobe, and for instructing the Prince in music it is recorded that his salary was increased by 100 florins. Unfortunately as witnessed in a later petition by Lauffensteiner, this sum was mistakenly deducted from, rather than added to, his rather humble wage.

He appears not to have shared the freedom of travel enjoyed by other court lutenists of his time, having been obliged to accompany his employer even into battle; but with the Prince he had the opportunity to visit France and Italy.

Lauffensteiner composed for the solo lute, lute duet and also for small ensemble.

This duet and the two movements which follow are taken from a manuscript in the Staatsbibliothek, Augsburg (Tonk. Fasc. III, 5) entitled *Sonata a Liuto Primo et Secundo ou Violino, Viol de Gamba et Violoncello*. They make extremely effective guitar duets, and are not difficult to play.

- 1 In the original an identical bass is given to both lute parts probably for convenience when another single voiced instrument substituted for either part. For the purpose of allowing more melodic freedom to the upper part I have at times eliminated the double bass.
- 2 In the original the B and F# were not dotted. However this kind of detail was often left to the understanding of the performer.
- 3 The original has a half note A instead of the final two quarter notes.
- 4 Here too the dotted notes are editorial, to match the pattern at the conclusion of the second half.
- 5 Whichever form of trill is chosen both players should take care to play the same one, and to align the note values in each part. For this reason I would suggest a simple form of trill, such as:—



- 6 The original half-note D has been changed to two quarter notes as in note 3. The small notes indicate appoggiaturas, which were used with such frequency that a number of them have been left unrealized so that the player may decide whether or not to include them. For information on this ornament see pp. 13 and 14 of the introduction.

As the title implies the tempo should be slow, ♩ = 76.